

MIDDLEBURY COLLEGE

Bread Loaf Writers' Conference

AUGUST 17-28, 2005 • 80th Anniversary



The Bread Loaf Writers' Conference

August 17-28, 2005

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Visit Bread Loaf on the internet:
<http://www.middlebury.edu/blwc>

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The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Juneau, Alaska.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, age, marital status, place of birth, service in the armed forces of the United States, or against qualified individuals with disabilities on the basis of disability.

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[www.middlebury.edu/blwc/
faculty/](http://www.middlebury.edu/blwc/faculty/)



Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For the past 80 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

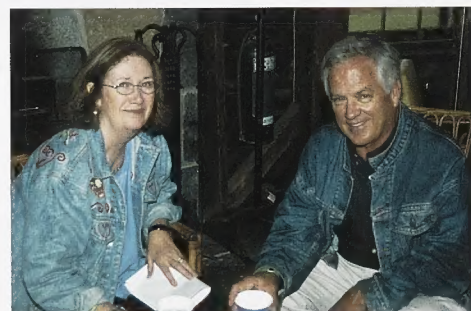
In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Devon, Noreen, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:

Director Michael Collier at a booksigning reception, with Christina Salme Ruiz Grantham and Agica Zivaljevic; Elizabeth Scanlan, associate editor of the *American Poetry Review*, and Meredith Broussard; Elaine and Ron Carlson in the Barn; T. R. Hummer, editor of the *Georgia Review*, with Bread Loafers on the library lawn.

Bread Loaf Writers' Conference



The Program

W

riting workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Arnold S. Gordonstein in conversation with Heidi Pitlor, editor, Houghton Mifflin Co. Bread Loafers may sign up formally for individual or group meetings with editors and agents.

The schedule varies, but most days look something like this:

7:30 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.— 12:10 P.M.	workshops/preparation time (alternating days)
1 P.M.	lunch
2:30–3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Above: Fellow Tracy K. Smith, editing workshop manuscripts.

Below: Jay Parini and Fellow Michael Lowenthal's workshop gathers on the porch of Fritz Cottage.



OUR GUESTS IN 2005 WILL INCLUDE:

Richard Abate, Literary Agent, International Creative Management
 Miriam Altshuler, President, Miriam Altshuler Literary Agency
 André Bernard, Editor-in-Chief, Harcourt Brace
 Judy Clain, Senior Editor, Little, Brown and Company
 John Donatich, Director, Yale University Press
 Ted Genoways, Editor, *Virginia Quarterly Review*
 Esmond Harmsworth, Literary Agent,
 Zachary Shuster Harmsworth Agency
 M.M.M. Hayes, Editor and Publisher, *StoryQuarterly*
 Amy Holman, Literary Consultant
 T.R. Hummer, Editor, *The Georgia Review*
 Carolyn Kuebler, Managing Editor, *New England Review*
 Betsy Lerner, Literary Agent, The Gernert Company
 Fiona McCrae, Editor-in-Chief, Graywolf Press
 Heidi Pitlor, Editor, Houghton Mifflin Co.
 Martha Rhodes, Director, Four Way Books
 Denise Roy, Senior Editor, Simon & Schuster
 Janet Silver, Vice President and Editor-in-Chief,
 Houghton Mifflin Co.
 Carol Houck Smith, Editor-at-Large, W.W. Norton
 C. Dale Young, Poetry Editor, *New England Review*



I appreciated Alan Shapiro's rigorous but generous approach to the poems and the students. He is very careful to move discussions from the minute problems of a particular poem to larger concerns about the art of poetry.

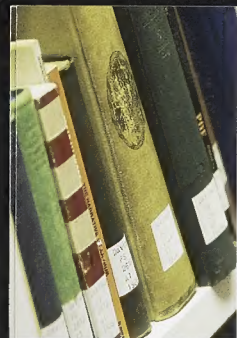
*Dan Albergotti
 Greensboro, North Carolina*

Both of my agent meetings were productive and informative. (Are all agents this supportive? Or do you go out of your way to find just the nicest ones?)

*Kristin Johannsen
 Berea, Kentucky*

The first craft class I attended was "Out of the Slush Pile" by Hannah Tinti—it was terrific. Full of hands-on information, delivered in such a kind, encouraging, and no-nonsense way. Very practical!

*Rachel Horowitz
 New York City*



Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a

quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.



Manjula Rajan and Michelle Carter at a reception on Treman lawn.





Left: Denise Roy, an editor at Simon & Schuster, with Marianne Choquet and Jessamyn Johnston Smyth. Above: Annie Smith, Barbara Earle, Karla Van Vliet, Jeanne Hultstine, and Dimiter Kenarov share a laugh outside the Little Theatre, where Bread Loafers gather for readings and lectures.



I loved the "Homeland Security Reading" in the Blue Parlor. Especially with the political climate in the U.S. today, I was glad that we "aliens" were embraced.

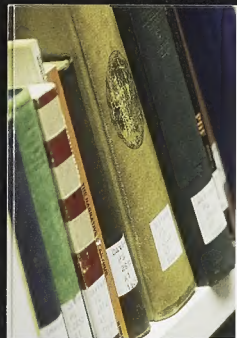
*Doreen Baingana
Washington, DC*

Ted Conover was extremely thoughtful in his workshop preparation. He had us do outside readings, and he grouped them according to subgenre, so that, for instance, we read travel writing when we were looking at travel writing manuscripts. He was very focused, very clear, and he guided the workshop gently, intervening when necessary.

*Joy Castro
Crawfordsville, Indiana*

Tom Paine's craft class "From Gossip to Osmosis" provided the most useful advice for writing that I have ever gotten.

*Pierce Graham-Jones
Norfolk, Connecticut*



History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

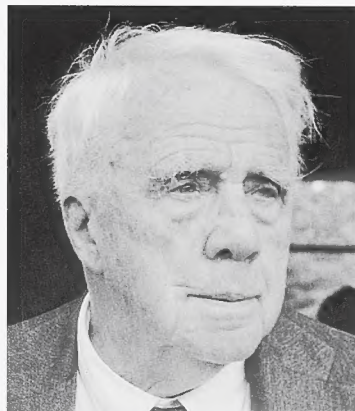
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/~blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.



Ursula Hegi was generous with her comments and completely focused on the group, and she had a collaborative process that was very good for us. The other writers were also talented and prepared; we all learned a lot from each other.

*Marcella Larsen
Aspen, Colorado*

I am invigorated, saturated, humbled, and ready to take my writing by the horns.

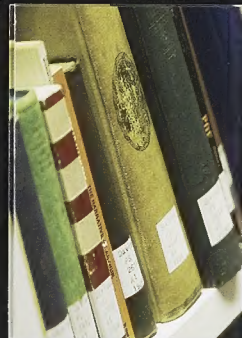
*Jones Deady
Underhill, Vermont*

These were the most incredible ten days of writing and community I've ever had. From every aspect—craft, connections, publishing, and friendship—this was far better than I'd ever hoped.

*Alexander Boldizar
Brooklyn, New York*

Bread Loaf is the best thing I've done for myself as a writer.

*Andy Hallman
Philadelphia, Pennsylvania*



General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND COMPUTER LAB

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2004 conference, we accepted 22% of general applicants; 6% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 6,000 words of fiction or nonfiction, or up to 10 pages of poetry. Prose manuscripts must be double-spaced with 12 pt. font and margins of at least 1.25".
■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p.1.)

■ Include a one-page synopsis if your manuscript is excerpted from a longer project.

■ Applicants may include one or more stories as long as the overall total number of pages is within the limit stated above.

■ Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique; more information will be included in letters of acceptance.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ Fax and e-mail submissions are not accepted.

■ Note genre of application on front of mailing envelope. (See inside front cover for conference mailing address.)

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application. Due to the volume of applications received, we are unable to return supporting materials.

GENERAL APPLICATIONS

General applications must be postmarked by March 19. (If you are applying for a fellowship or other type of financial aid, please see the earlier deadline below.) We encourage you to apply as early as possible. Notification letters will be mailed on May 20.

FINANCIAL AID APPLICATIONS

Fellowships are included in this category.

Financial aid applications must be postmarked by March 1. Notification letters will be mailed on May 20.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$2,081).

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars cannot have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference (\$1,358).

Along with your application, please include photocopies of work that has been published within the last two years. Since tuition scholars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholars earn their room and board (\$723), and the scholarship covers full tuition at the Conference (\$1,358). To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Please follow the regular guidelines for submitting manuscripts.

AUDITORS

Auditors attend the conference without a manuscript. Auditors should fill out the regular application and submit up to 300 words when answering the application question, "What do you hope to gain from attending the Conference?" Auditors may be individuals who are beginning to write, but who do not have a manuscript ready for close criticism; teachers of writing; people involved in editorial work; and others. Auditors are assigned to a workshop, and, with the exception of private manuscript critiques, they participate in all aspects of the Conference. See deadline for general applicants.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit is applied to your total charges, and the balance is due soon after. No refund of fees will be made for people who must leave the Conference early. There is no application fee.



Application and Notification Schedule

General Application Deadline

Application	March 19
Notification	May 20

Financial Aid Deadline

(including fellowships)

Application	March 1
Notification	May 20

Materials must be postmarked by the dates above.

FEES

CONTRIBUTOR

Tuition:	1,358
Room/Board:	723
Total:	2,081

AUDITOR

Tuition:	1,271
Room/Board:	723
Total:	1,994

Travel Notes

The nearest airport is located in Burlington (BTV), about an hour from the Bread Loaf campus.

Shared taxis from the airport to campus are available; more details regarding taxi arrangements are included with acceptance materials.



Patricia Hampl



Susan Orlean



Michael Collier



Edward Hirsch



Brigit Pegeen Kelly

Faculty

NONFICTION

Patricia Hampl's most recent book, *I Could Tell You Stories*, was a finalist for the National Book Critics Circle Award for General Nonfiction in 2000. Her prose works include the memoirs *A Romantic Education* and *Virgin Time*. Besides *Resort*, she has also published another collection of poems, *Woman before an Aquarium*, and a prose meditation on Antonin Dvorak's 1893 visit to Iowa titled *Spillville*. A MacArthur Fellow in 1990, she has also received awards and fellowships from the NEA, and the Guggenheim and Bush foundations. She is Regents' Professor at the University of Minnesota and a member of the permanent faculty of the Prague Summer Seminars. In 2004 she co-edited and wrote the introduction for *The St. Paul Stories of F. Scott Fitzgerald*.

Susan Orlean's books include *My Kind of Place: Travel Stories from a Woman Who's Been Everywhere*, *The Bullfighter Checks Her Makeup: My Encounters with Ordinary People*, *Saturday Night*, *Red Sox and Blue Fish*, and *The Orchid Thief*. *The Orchid Thief* has been made into the movie *Adaptation*, written by Charlie Kaufman and directed by Spike Jonze. Orlean has written for a variety of publications, including *Esquire*, *Rolling Stone*, *Spy*, the *New York Times*, *Vogue*, *Outside*, and the *New Yorker*, where she has been a staff writer since 1992. Orlean lives in Manhattan and Boston with her husband.

POETRY

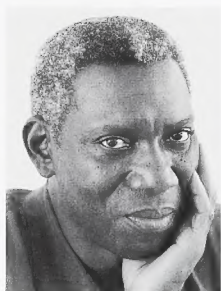
Michael Collier, director of the Conference, is the author of four books of poems: *The Clasp and Other Poems*; *The Folded Heart*; *The Neighbor*; and *The Ledge*, a finalist for the National Book Critics Circle Award. He is also co-editor, along with Charles Baxter and Edward Hirsch, of *A William Maxwell Portrait*. Mr. Collier has received Guggenheim and Thomas Watson fellowships, two NEA Fellowships, a "Discovery"/The Nation Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. Poet Laureate of Maryland from 2001–2004, he teaches in the Creative Writing Program at the University of Maryland.

Edward Hirsch, a 1998 MacArthur Fellow, has published six books of poems: *For the Sleepwalkers*; *Wild Gratitude*, which won the National Book Critics Circle Award; *The Night Parade*; *Earthly Measures*; *On Love*; and, most recently, *Lay Back the Darkness*. He has also published three prose books: *How to Read a Poem and Fall in Love with Poetry*, a national bestseller; *Responsive Reading*; and *The Demon and the Angel: Searching for the Source of Artistic Inspiration*. He is the editor of *Transforming Vision: Writers on Art* and co-editor of *A William Maxwell Portrait*. He writes a weekly column on poetry for the *Washington Post Book World* and serves as president of the John Simon Guggenheim Memorial Foundation.

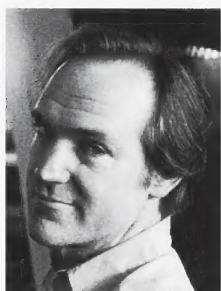
Brigit Pegeen Kelly teaches creative writing at the University of Illinois at Urbana-Champaign. Her poetry collections are *The Orchard*; *Song*, the 1994 Lamont Poetry Selection of The Academy of American Poets and a finalist for the 1995 *Los Angeles Times* Book Prize; and *To the Place of Trumpets*, selected by James Merrill for the 1987 Yale Series of Younger Poets Award.

Yusef Komunyakaa is the author of *Neon Vernacular: New and Selected Poems, 1977–1989*, which won the 1994 Pulitzer Prize for Poetry, and *Thieves of Paradise*, a finalist for the 1999 National Book Critics Circle Award. His books include *Blue Notes: Essays, Interviews & Commentaries*; *Talking Dirty to the Gods*; *Pleasure Dome: New and Collected Poems, 1975–1999*; and, most recently, *Taboo: The Wishbone Trilogy, Part 1*. He is a professor in the Council of Humanities and Creative Writing Program at Princeton University and a Chancellor of the Academy of American Poets.

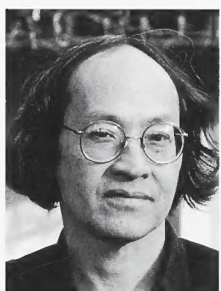
Tom Sleigh is the author of *After One*; *Waking*, a *New York Times* Notable Book; *The Chain*, a finalist for the Lenore Marshall Prize; *The Dreamhouse*, a finalist for the *Los Angeles Times* Book Award; and a translation of Euripides's *Heracles*. He has won the Lila Wallace-Reader's Digest Writer's Award, Guggenheim and NEA fellowships, and the Shelley Award of the Poetry Society of America. He has taught at the Iowa Writers' Workshop and



Yusef Komunyakaa



Tom Sleigh



Arthur Sze



Ellen Bryant Voigt



Andrea Barrett

the New York University Graduate Writing Program. Presently, he teaches at Dartmouth College and lives in Cambridge, Massachusetts.

Arthur Sze has published eight books of poetry, including *Quipu*, forthcoming in September 2005. His other books include *The Redshifting Web: Poems 1970-1998* and *The Silk Dragon: Translations from the Chinese*. He is the recipient of a Lila Wallace-Reader's Digest Writer's Award, a Lannan Literary Award, an American Book Award, and fellowships from the Guggenheim Foundation and the NEA. He lives in Santa Fe, New Mexico, and currently teaches at the Institute of American Indian Arts.

Ellen Bryant Voigt has published six books of poetry: *Claiming Kin*, *The Forces of Plenty*, *The Lotus Flowers*, *Two Trees*, *Kyrie* (a National Book Critics Circle Award finalist and Teasdale Prize winner), and most recently, *Shadow of Heaven*, a finalist for the 2002 National Book Award. She also co-edited *Poets Teaching Poets: Self and the World*, a selection of craft essays by faculty in the Warren Wilson MFA Program, where she teaches. Her own essays are collected in *The Flexible Lyric*. She has been a Guggenheim, Lila-Wallace, and NEA fellow. In 2002, she was inducted in the Fellowship of Southern Writers and received the Merrill Fellowship from the Academy of American Poets and the O.B. Hardison, Jr. Poetry Prize from the Folger Shakespeare Library. She is a Chancellor of the Academy of American Poets.



Charles Baxter



Vikram Chandra



Lan Samantha Chang

FICTION

Andrea Barrett is the author of five novels, most recently *The Voyage of the Narwhal*, and two collections of short fiction: *Ship Fever*, which received the National Book Award, and *Servants of the Map*. A MacArthur Fellow, she has also been a fellow at the Center for Scholars and Writers at the New York Public Library and has received Guggenheim and NEA fellowships. She lives in western Massachusetts and teaches at Williams College and in the Warren Wilson MFA Program.

Charles Baxter is the author of four novels: *First Light*, *Shadow Play*, *The Feast of Love*, and *Saul and Patsy*. He has also written four books of stories, including *Believers* and *A Relative Stranger*; a book of essays about fiction, *Burning Down the House*; and a volume of poetry, *Imaginary Paintings*. He co-edited *A William Maxwell Portrait*. He has received the Award in Literature from the American Academy of Arts and Letters, and his work has been translated into many languages. *The Feast of Love* was a finalist for the National Book Award. He has taught at the University of Michigan and the Warren Wilson MFA Program. He now lives in Minneapolis and teaches at the University of Minnesota.

Vikram Chandra's novel *Red Earth and Pouring Rain* and his story collection *Love and Longing in Bombay* won Commonwealth Writers' Prizes for Best First Book and Best Book (Eurasia region), respectively. *Love and Longing in Bombay* was short-listed for the Guardian Fiction Prize; it was included in "Notable Books of 1997" by the *New York Times* Book Review, "Best Books of the Year" by the *Independent* (London), and "Best Books of the Year" by the *Guardian* (London). His work has been published in the *Paris Review* and the *New Yorker* and has been translated into eleven languages. He currently divides his time between Bombay and Washington, DC, where he teaches creative writing at George Washington University.

Lan Samantha Chang is the author of a novel, *Inheritance*, and a collection of short fiction, *Hunger*, which was a finalist for the *Los Angeles Times* Art Seidenbaum Award. Her fiction has appeared in the *Atlantic Monthly*, *Harvard Review*, *Ploughshares*, and *The Best American Short Stories*. A graduate of the Iowa Writers' Workshop and a former Stegner Fellow at Stanford, Chang is the recipient of support from Princeton



Percival Everett



Lynn Freed



Amy Hempel



Thomas Mallon



Claire Messud

University, the Radcliffe Institute for Advanced Study, and the NEA. She teaches at Harvard University and in the Warren Wilson MFA Program.

Percival Everett is the author more than fifteen books of fiction. Among these are *American Desert*, *Erasure*, *Glyph*, and *Damned If I Do*. He has received the Academy Award for Literature, the Hurston/Wright LEGACY Award, and the Hillsdale Award for Fiction. He is professor of English at the University of Southern California. He lives outside Los Angeles and on Vancouver Island, British Columbia.

Lynn Freed's books include *The Curse of the Appropriate Man*, a collection of stories, and, just this year, *Reading, Writing & Leaving Home*, a collection of essays. Her novels include *House of Women*, *The Mirror*, *The Bungalow*, *Home Ground*, and *Friends of the Family*. Her short fiction and essays have appeared in the *New Yorker*, *Harper's Magazine*, the *Atlantic Monthly*, *Tin House*, *Southwest Review*, *Michigan Quarterly Review*, the *New York Times*, and the *Washington Post*, among others, and are widely anthologized. In 2002, she received the inaugural

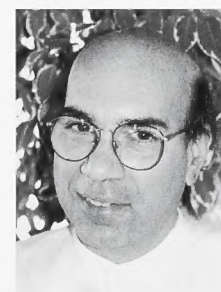
Katherine Anne Porter Award for fiction from The American Academy of Arts and Letters. She is also the recipient of fellowships and grants from the NEA and the Guggenheim Foundation.

Amy Hempel is the author of four collections of stories, most recently *The Dog of the Marriage*. Her fiction has been published in *Harper's Magazine*, *Vanity Fair*, *GQ*, the *Yale Review*, the *Quarterly*, and many other places. Her stories have been widely anthologized here and abroad, including *The Best American Short Stories*, *The Pushcart Prize*, and *The Norton Anthology of Short Fiction*. Her nonfiction has appeared in *Esquire*, the *New York Times Magazine*, *Vanity Fair*, *O, Elle*, *BOMB*, *Interview*, *Vogue*, and many others. She was awarded a Guggenheim Fellowship and teaches in the graduate writing program at Bennington College.

Thomas Mallon's six novels include *Henry and Clara*, *Dewey Defeats Truman*, *Two Moons*, and *Bandbox*. He has written nonfiction books about plagiarism (*Stolen Words*), diaries (*A Book of One's Own*), and the Kennedy assassination (*Mrs. Paine's Garage*), as well as two volumes of essays (*Rockets and Rodeos* and *In Fact*). His work appears in the *New Yorker*,

the *Atlantic Monthly*, the *New York Times Book Review*, and other publications. The recipient of Rockefeller and Guggenheim fellowships, as well as the National Book Critics Circle award for reviewing, he is a member of the National Council on the Humanities and lives in Washington, DC.

Claire Messud's most recent work of fiction is *The Hunters*, a collection of two novellas. Her two previous novels are *When the World Was Steady* and *The Last Life*. Messud's work has been recognized by the American Academy of Arts and Letters with both an Addison Metcalf Award and a Strauss Living Award and has been nominated twice for the PEN/Faulkner Award for Fiction. In 2002, she received a Guggenheim Fellowship; she is currently a fellow at the Radcliffe Institute for Advanced Study (2004–2005). Her short fiction has appeared in publications such as *Granta*, *Zoetrope: All-Story*, and the *Kenyon Review*. She has published reviews and essays in numerous publications, including the *New York Times*, the *Boston Globe*, the *London Daily Telegraph*, and the *New York Review of Books*.



Jay Parini

Jay Parini is Axinn Professor of English at Middlebury College. He has published six novels, including *The Apprentice Lover*, *The Last Station*, and *Benjamin's Crossing*; four collections of poetry, including *Anthracite Country* and *House of Days*; biographies of Steinbeck, Frost, and Faulkner; a critical study of Theodore Roethke; and a volume of essays, *Some Necessary Angels*. He edited the *Columbia Anthology of American Poetry*, the *Norton Anthology of American Autobiography*, and the *Oxford Encyclopedia of American Literature*. He is the recipient of a Guggenheim Fellowship and the *Chicago Tribune Heartland Prize*.

Special Guests

John Elder teaches English and environmental studies at Middlebury College and lives in the nearby village of Bristol with his wife Rita. His two most recent books, *Reading the Mountains of Home* and *The Frog Run*, explore the meaning of Vermont's landscape and environmental history for him as a teacher, writer, and householder. He is co-editor of the *Norton Anthology of Nature Writing*.

Francine Prose's fiction, reviews, cultural criticism, and essays have appeared in such publications as *Harper's Magazine*, the *New Yorker*, and the *Paris Review*. She is the author of twelve novels, among them *Blue Angel*, a finalist for the National Book Award. Recent books include *The Lives of the Muses: Nine Women and the Artists They Inspired* and *A Changed Man*.

Barry Sanders is professor of the History of Ideas at Pitzer College of the Claremont Colleges in California. His most recent book, *Alienable Rights: The Exclusion of African Americans in a White Man's Land, 1619–2000*, written with Francis Adams, was nominated for the Pulitzer Prize and the Robert F. Kennedy Book Award.

Gerald Stern, the first poet-laureate of New Jersey, was born in Pittsburgh, Pennsylvania, in 1925, the son of Polish and Ukrainian immigrant parents. He is the author of fourteen books of poetry, including *This Time: New and Selected Poems*, which won the National Book Award in 1998, and *American Sonnets*. His book of essays, *What I Can't Bear Losing: Notes from a Life*, was published in 2003.

James Wood, born in Durham, England, in 1965, has been a full-time literary critic since leaving Cambridge University, writing for such publications as the *Guardian* in London, the *New Yorker*, and the *London Review of Books*. He is the author of *The Irresponsible Self: On Laughter and the Novel*, *Broken Estate: Essays on Literature and Belief*, and a novel, *The Book Against God*.



George H. Smith, Jennifer Calder, Norton Girault, and Alan Shapiro on the porch of the Bread Loaf Inn.

Administration



Devon Jersild



Noreen Cargill

Devon Jersild is associate director of the Conference. She is the author of *Happy Hours: Alcohol in a Woman's Life*. Her short fiction has appeared in the *Kenyon Review* and *Ploughshares*, and has been anthologized in *The O. Henry Awards*. She has reviewed for the *Times Literary Supplement*, the *New York Times Book Review*, and the *Chicago Tribune*. She is also a doctoral student in clinical psychology.

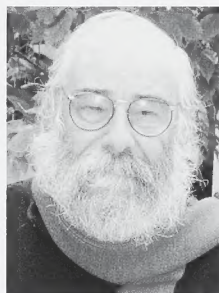
Noreen Cargill is administrative manager of the Conference. She has worked with readers and writers in several venues, from library to bookstore to publishing house. Before coming to Bread Loaf in 2000, she directed Writers at the Champlain Mill, a community writing center offered by the The Book Rack & Children's Pages, an independent bookstore now located in Williston, Vermont.



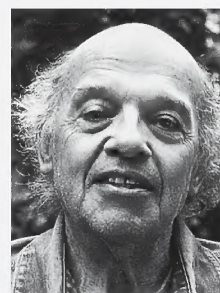
John Elder
Special Guest



Francine Prose
Special Guest



Barry Sanders
Special Guest



Gerald Stern
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James Wood
Special Guest



MIDDLEBURY COLLEGE
Middlebury Vermont 05753



*It doesn't seem so much to climb a mountain
You've worked around the foot of all your life.*

—Robert Frost, "The Mountain"